Appendix One

AN INFORMAL CATALOGUE OF MANGAIAN MASKS

Jacqui Durrant with Rod Dixon

In mid-2009, I undertook a survey of masks in museums; the following catalogue is a result of that survey. I personally made enquiries or viewed collections (not always with results) at the following museums:

In Australia:
Australian Museum, Sydney;
Grainger Museum, Melbourne;
Macleay Museum, University of Sydney;
Museum of Queensland, Brisbane;
Museum of South Australia, Adelaide;
Museum of Victoria, Melbourne;
Queen Victoria Museum, Launceston; and
Tasmanian Art Gallery and Museum, Hobart.

In New Zealand:
Auckland War Memorial Museum, Auckland;
Canterbury Museum, Christchurch;
Otago Museum, Dunedin;
Te Papa Tongarewa, Wellington; and
Waikato Museum, Hamilton.

In Europe:
GRASSI Museum für Völkerkunde zu Leipzig;
Linden-Museum, Stuttgart;
Museum für Völkerkunde, Berlin;
Museum für Völkerkunde, Dresden
Museum für Völkerkunde, Vienna; and
Staatliches Museum für Völkerkunde, München (renamed the Museum Fünf Kontinente in 2014).

I also looked for masks in the on-line catalogues of the British Museum, London and the Rijksmuseum voor Volkenkunde, Leiden.

In the United States:
Neither the Peabody Essex Museum, Salem nor the Museum of Archaeology and Anthropology, Cambridge, both in Massachusetts, have masks (Hilary Scothorn, pers. comm., although I take responsibility for any error).

Rod Dixon made significant contributions in compiling this document, including additional provenance details, historical commentary, and valuable primary and secondary reference materials.

In the text, I have referred to individual masks by their geographical location followed by their registration number, e.g., Hobart M.695.

— Jacqui Durrant

AUCKLAND WAR MEMORIAL MUSEUM

The Auckland War Memorial Museum has four pare ‘eva.

While he was conducting a botanical survey in 1899, Thomas F. Cheeseman (chief curator, Auckland Museum, 1875-1919) collected two pare ‘eva in ‘Arorangi on Rarotonga (Neich 1997:78), near the large Mangaian community in Titikaveka.

The first of these masks (Durrant, this volume, Figure 3) comes with a full costume (Auckland 8353-8355) including matching shirt and pants. Instead of a cone, the upper part of the mask is square, being constructed of four panels that are arched at the top. The front panel has the word or name “Tamatua” or possibly “Tamarua” (a village on Mangaia) along the top, and is decorated with a combination of motifs strongly derived from traditional tattoo patterns and designs painted on canoes (Buck 1944:131, 406). A piece of tapa that hangs down to the cover the face is attached separately, and this is trimmed with a beard of brown plant fibre streamers and a fringe of bright blue paper. The remnants of canes that radiated from the head, originally decorated with fringed tufts of blue cloth can also be seen. The accompanying costume is decorated with fine but roughly painted black abstract motifs including zigzags and tattoo motifs, such as the puvakevake. The tapa is fringed along the sleeves, shirt bottom, and legs (Durrant, this volume, Fig.2).

The second mask collected on Rarotonga by Cheeseman (Auckland 8381, 87x31cm) is similar, though sufficiently different in detail to have been painted by a different hand. It has some finely painted motifs including the tuata‘iti motif on the cone, in-filled with tight zigzags, and botanical forms on the face. The apex of the cone has been trimmed with three tufts of bast, and tufts of bast attached to shallow triangular pieces of tapa projecting from either side imitate ‘ears.’ There are the remains of a fringed tapa ‘beard’ along the bottom (Durrant, this volume, Fig.6).

The Museum purchased a third pare ‘eva (Auckland 1925.146) from a Miss Issacs in 1925. Relatively austere in form, with a tall thin finial, it is made solely of tapa that appears to have been dyed yellow (possibly with renga-tumeric dye). It has been painted with fine black and brown lines also using motifs derived from tattoos. The tapa is fringed along the bottom.

Te Rangi Hiroa (Sir Peter Buck) donated the fourth pare ‘eva (Auckland AM1009, 108x25cm) – and last to be acquired by any museum in this survey – to the Auckland War Memorial and Museum in 1927. According to Jeff Evans, Auckland Museum,

The donation was mentioned in the Museum’s annual report for that year, but only went as far as saying, “Dr. and Mrs Buck have both given very interesting specimens of New Zealand and other Polynesian native art, including a fine old Mangaian drum.” We do know that Buck was in the Cook Islands in 1926, so whether he collected the mask during that trip, or collected it earlier from a dealer or otherwise, we are none the wiser.

“It has some finely painted motifs including the tuata‘iti motif on the cone, in-filled with tight zigzags, and botanical forms on the face. The apex of the cone has been trimmed with three tufts of bast, and tufts of bast attached to shallow triangular pieces of tapa projecting from either side imitate ‘ears.’”

In its painted designs, this masks shares a resemblance with Hobart M.695 in having a broad zigzag pattern around its cone, the difference being the addition of finer motifs of vines and leaves between the lines. The bottom of the mask is trimmed with fringed tapa. The apex of the cone is trimmed with streamers, which also appear to be tapa.

ARTHUR BAESSLER
GERMANY

In 1899, German collector and ethnographer Arthur Baessler described and illustrated two Mangaian masks in the journal *Ethnologisches Notizblatt* (1899). In the same article, he also mentioned two masks collected on Rarotonga, but he did not describe them as they were still in transit. It is possible that they still exist in a German museum today, although I have not been able to locate them.

Baessler made several trips through the Pacific, during which time he collected examples of material culture, some of which were later acquired by museums such as the Museum für Völkerkunde, Dresden and Museum für Völkerkunde, Berlin. It is likely Baessler collected these four masks on his third voyage to the South Seas between 1895 and 1898. Baessler described Maske No.1 (79cm high) as "fantastically coloured" (1899:33): it is elaborately painted in black, red, and blue. While the face appears to be black on white tapa with clearly marked moustache and eyelashes, the cone has a variety of motifs including diamonds (a common pattern on Mangaian tapa) painted in solid colour. Like the Hobart M.695, this mask has a long tapering finial that arches forward – in this case trimmed on the end with opposing sprays of cocks' feathers. The bottom of the mask is trimmed on its front with a long beard of horsehair, while a fringe of yellow tapa to cover the neck, runs along the back. Maske No.2 (84cm high) has no underlying frame, being made of some kind of stiffer fabric. In terms of facial features, the eyes and mouth are rimmed in black, but it has virtually no other painted decoration. Baessler noted, however, that "other decorations are missing" (1899:33; Durrant, this volume, Fig.7).

Markus Schindlbeck, senior curator of Oceanic collections at Museum für Völkerkunde, Berlin said that there are two conical tapa masks (Berlin VI 22185-86) in the collection, both collected by Arthur Baessler (Schindlbeck, pers. comm.). These entered the museum in 1899, and their labels attribute them to Waipai [Vaipae] on Aitutaki. One label states that the mask is an imitation of a mask from British New Guinea. The term 'paretareka' [festival mask] is also connected with the masks.

BERNICE PAUAHI BISHOP MUSEUM
HONOLULU

The Bernice Pauahi Bishop Museum (Honolulu) holds a complete 'eva costume comprising a pare 'eva (Honolulu 06308 [96x36x16cm]), shirt (Honolulu 06305), and pants (Honolulu 06306, 06307). The mask (06308) is described at length by Buck (1944:102-103). The tapa on the mask has been stitched to the frame with hibiscus bast, and sewn together with a similar material along the back midline. It has 'coarse' designs painted in black, with a tapa fringe 'beard' along the front and long strips of hibiscus bast hanging down the back as 'hair.' Triangles with tufts of hibiscus bast on the apices project like ears from either side of the mask (this compares with Auckland 8381; Durrant, this volume, Fig.6). The clothes are made of off-white tapa and feature bold designs painted in black, extensively derived from traditional tattoo motifs, including circular motifs, manuta'i, ruru, or kau and puvakevake designs (Buck 1944:131). The costume is complete, but sample strips have been cut from the shirt, and the pants have been divided into two 'legs.'

> ***The masks are lashed together so that it looks both forward and backward.***

Michelle Kamalu duPreez, Assistant Collections Manager, Cultural Collections, at the Bishop Museum, provided the following information: Mr and Mrs Kahu gifted the mask to the Museum in 1903. They are part of accession number 1903.047 in the Ethnology Collection, which included three other tapa garments from Mangaia and a piece of tapa from Niue. It seems that Mr and Mrs Kahu accompanied Bishop Museum Field Naturalist Alvin Seale on one of his trips to Polynesia, more specifically the Society, Tuamotu, Marquesa, Gambier, and Austral Islands in French Polynesia, the Cook Islands, and Samoa. Seale also went to New Zealand, Australia, the New Hebrides, and Solomon Islands returning to Hawai'i in September 1903 (duPreez, pers. comm.).

GRAINGER MUSEUM
MELBOURNE

Musician Percy Grainger recorded and preserved Cook Islands music, originally collected by Alfred Knocks, at the Christchurch Exhibition of 1906/07 (Barwell 2005). Two masks in the collections of Te Papa Tongarewa Museum of New Zealand were obtained at the 1906 Exhibition.

OTAGO MUSEUM
DUNEDIN

Otago Museum (Dunedin) holds a double-sided dance mask (Dunedin D21.46, 45cm), recorded with the name "katu tūpāpaku mask," and acquired 1920 or 1921 from F.W. Platts, then Resident Commissioner of the Cook Islands. It is a double-sided wooden mask, designed to fit over the head of the wearer. Probably carved of coconut wood, its coarse facial features (eyes and mouth rimmed in sold black lines and incorporating a moustache with upturned ends) are painted with commercial paint. The masks are lashed together so that it looks both forward and backward. It has a full head of hair, described in the museum register as being of hessian, string, and horse hair. It also shows signs of having once had a fibre beard that is now not the case, at present most obvious near the lower lip. It is discussed in detail in Luomala (1977:145 et. seq.).

TASMANIAN ART GALLERY AND MUSEUM
HOBART

The earliest date of acquisition that I found for a pare 'eva mask is 1897, when a mask (Tasmania M.695) entered the collection of the Tasmanian Museum and Art Gallery (Hobart). It was acquired from Lieutenant Willis of a Royal Naval gunboat *HMS Goldfinch,* and is currently labelled as having come from Santa Cruz (Solomon Islands) where *HMS Goldfinch* frequently patrolled. More than likely, this misattribution arises from the fact that a quantity of Solomon Islands material was acquired by the Museum at the same time, probably from Willis's shipmates.[1] *HMS Goldfinch* was a frequent caller to Rarotonga and visited Mangaia at least once in 1891.[2] The simplest of all the masks, the Hobart pare

[1] *Hobart was an important deep-water transit port throughout the 19th century with many sailors and naval officers visiting, 25 of whom donated some 200 objects to the museum (Ewins 1997).*

[2] *New Zealand Herald, 28(8588):5, 9 Jun 1891.*

'eva is covered in horizontal finely ribbed (i.e., showing impressions of the tapa beater) off-white tapa cloth sewn together along the back midline, which has been twisted around a long, tapering finial that arches forward. Its decoration, which is far coarser than other examples, includes zigzag patterns around the cone in alternating black and (now faded) brown or red lines. The tapa is fringed along the bottom.

TE PAPA TONGAREWA MUSEUM OF NEW ZEALAND
WELLINGTON

The Museum of New Zealand Te Papa Tongarewa has six pare 'eva in its collection, as well as two tiputa (shirts).

The museum catalogue describes pare 'eva (Wellington FE000626, Durrant, this volume, Fig.5) as

An elaborate conical mask consisting of a base frame of cane covered with tapa. The face is painted in red and brown on the lower part and has cut out eyes and mouth with lines which perhaps indicate a beard, radiating from below the mouth. The face was originally extensively fringed with white feathers which continue above it; now only the extension above the face on one side is intact. There are three fringes of plant fibre, one from the base of the mask proper, covering the neck, one above the face, and one at the tip of the cone. A pole extends upwards from the tip of the cone and it decorated with black and white feathers. circa. 1900.

Wellington FE008435 is registered as a Gift of Masonic Lodge Tawera o Kapiti in 1950.

Two more masks were registered, possibly in the 1930s, without provenance details. Their registration numbers are Wellington FE002321/1 and Wellington FE002321/2 (Durrant, this volume, Figures 11 and 7 respectively).

Finally, two masks, and two tiputa were registered at the same time, and the provenance is clear. They were purchased at the Christchurch Exhibition in 1906/7, and are from the costumes worn by a performance troupe led by Daniela Tangitoru (Durrant, this volume, Figure 2).

Hutton et al. (2000:103) give the context for the acquisition for these items:

The Cook Islanders arrived first, landing at Auckland on the Manapouri in October 1906. The Niueans arrived in Christchurch in December 1906. The Cook Islands group was made up of islanders from different islands: seven were from Mangaia, thirteen from Rarotonga and six from Aitutaki (Davidson 1997). After gaining permission from the Colonial Secretary, Hamilton purchased 51 objects from Mr H.W. Bishop, an agent acting for the Cook Islanders. They consisted of spears, 'akatara (pole clubs), ceremonial adzes, fish and eel traps, two pate (drums), four masks, two tiputa (ponchos), an 'are (house), and a painted vaka from Mangaia named A'ua'u.

However, it appears that only two of the masks are in the Te Papa Tongarewa Museum's collection today. (It could be speculated that Wellington FE002321/1 and Wellington FE002321/2 were acquired at the same time, but previous information I have, that they were, in fact, registered some time in the 1930s, as well as clear stylistic differences, seem to indicate otherwise.)

These two pare 'eva (Fig.1) in the collection were clearly sourced during the time of the Christchurch exhibition. The first, Wellington FE002323/1, made in 1906 and purchased in 1907, is a conical mask consisting of a light cane frame covered with tapa. A pole extending above the cone is decorated with fibre and feathers. The undyed tapa is hand painted in black. Lines around the eyes indicate lashes and lines above the mouth perhaps depict a moustache. There is a central inverted triangle above the eyes, and above this, four rows of triangles. A blue dyed paper fringing is sewn to the base of the tapa mask.

The second, Wellington FE002323/2 1906/7, made in 1906 and purchased 1907, is a conical mask consisting of a base frame of cane and narrow sticks covered with tapa. The face is painted in black on the lower part and has cutout eyes and mouth with a moustache above and lines that perhaps indicate a beard, radiating below the mouth. There are lines indicating hair around the side of the eyes. Above the eyes are two curly lines indicating eyebrows and above that is a line of small rectangles with a central line through. Above the rectangles are triangles and radiating lines. A fringe of tapa is cut out from the base of the mask proper. A pole extends upwards from the tip of the cone with a small bunch of five black feathers, then a strip of tapa covers the pole, and a bunch of smaller feathers is at the very top. Very obvious tapa beater impressions cover the tapa. Smaller pieces of tapa have been sewn together by machine. The mask has been hand-stitched to the frame. On the basis of a contemporary photograph, this mask is more than likely the one worn in performance by Tangitoru himself.

The two tiputa which went with these masks are FE002324 and FE002325, purchased in 1907.

> ***An elaborate conical mask consisting of a base frame of cane covered with tapa. The face is painted in red and brown on the lower part and has cut out eyes and mouth with lines which perhaps indicate a beard, radiating from below the mouth.***

FIGURE 1
Artefacts acquired by the Dominion Museum 1907 from Mangaian participants at the New Zealand International Exhibition, Christchurch – pātē (slit gong), kano maia (ceremonial adze), tutunga (tapa anvil) 'ike (tapa beaters) and masks FE002323/2 (left) and FE002323/1 (right).

They not only provide valuable insights into the cultural context of pare 'eva and related costumes, but also record a great number of masks that no longer exist.

PHOTOGRAPHS

Finally, it is worth noting that the pare 'eva masks are surprisingly well-documented in contemporary photographs.

The photographs I located are spread across the Bernice P. Bishop Museum, Auckland War Memorial Museum, Te Papa Tongarewa, and Alexander Turnbull Library. They not only provide valuable insights into the cultural context of pare 'eva and related costumes, but also record a great number of masks that no longer exist. Although spread across various institutions, the photographs appear to document three separate occasions, as follows.

The first group of photographs was taken in 1906 at a tārekareka on Rarotonga, 11-13 June 1906. Some of the images appeared in the *Otago Witness* (18 Jul 1906:46), along with a description of the event (1906:66). The pictures I could locate in museums are Te Papa B.027666 and Turnbull PAColl-8066-08-12-2s (Dixon, this volume, Fig.1). Another photograph in the *Otago Witness* (18 Jul 1906:45) showed a group of Mangaians in elaborately decorated tapa shirts, pants and masks preparing to participate in a dance at the Rarotongan tārekareka.

Second, there is a photograph taken at the Christchurch Exhibition of 1906/07 of Daniela Tangitoru wearing a complete 'eva costume, with a series of pedestal adzes also featured (Te Papa B.002818; Durrant, this volume, Fig.2). This may have been taken by press photographer Leslie Hinge.

Third, Steven Savage took a most interesting and informative set of photographs at the Cook Islands Annexation Celebrations on Taputapuatea in Avarua, Rarotonga in 1907. Two of these appeared in the *Otago Witness* (14 Aug 1907:47) along with a description of the event (1907:77). This set of photographs is either broken up or replicated in institutions in Auckland, Wellington, and Honolulu. These images are: Wellington MA_1069497, Honolulu SP_204436, Auckland C23697, and Honolulu SP_216961, as well as two images in the *Otago Witness* (14 Aug 1907:49).

One of these photographs, Auckland C23697, is found in the album of Walter Gudgeon (Resident Commissioner of the Cook Islands 1898-1909) and bears the contemporary inscription, "The Mangaians in festival attire 1906" (Durrant, this volume, Fig.12). This date conflicts with the depiction of photographs apparently from the same set appearing in the *New Zealand Graphic,* 10 August 1907.

Finally, there are two photographs in the George Crummer collection in Te Papa Tongarewa Museum of young Caucasian men (Wellington B.028283 and Wellington B.27658), wearing pare 'eva and coir caps, posing as Mangaian and Atiuan warriors. In photograph Te Papa B.028283, they are 'spearing' a mock pile of six sailors. The photographs are dated c. 1914, and provenance notes suggest they were taken at the time of a visit by Dr Maui Pomare, who was then Minister in Charge of the Cook Islands. Pomare, however, visited the Cook Islands in numerous roles on various occasions, attending the 1906 'entertainments' in Rarotonga as a guest of the Resident Commissioner during his time as Native Health Officer (*Evening Post,* 9-11 Jul 1906:2). I suggest that the photographs are from 1906 or 1907.

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GLOSSARY

'akatara	pole club
'are	house
'eva	ceremony for mourning and other occasions
katu tūpāpaku	Mangaian carved wooden mask
kau	name of a tattoo motif
manuta'i	name of a tattoo motif
meitaki ma'ata	thank you very much
pare 'eva	Mangaian mask made of bark cloth
pare tāreka	'festival mask'; *see* pare 'eva
pātē	drum
puvakevake	name of a tattoo motif
renga	tumeric
ruru	name of a tattoo motif
tapa	bark cloth
tārekareka	amuse, entertain
tiputa	poncho, short-sleeved shirt
vaka	canoe

Appendix Two

MARIONETTES, EFFIGIES, AND CARVED HUMAN FIGURES FROM MANGAIA

Rod Dixon

Peter Buck, Te Rangi Hiroa observed that –

the idea of representing the gods in some conventional human form in wood or stone belongs to the early period of settlement in the Pacific . . . . This early form of religious expression was retained wholly in Rarotonga, partly in Aitutaki, and abandoned in favor of other forms in Atiu, Mauke and Mitiaro. Mangaia also changed to new forms but retained a fragment of the past in the two stone images of Rongo (1944:463).

These two stone images, in human form, stood permanently at the shore marae O Rongo and were known as Rongo Nui (Rongo the Great) and Rongo-i-te-arero-kute (Rongo of the red tongue) (Gill 1894:332; Buck 1934:170). They were destroyed in the early missionary period, and some of the stone incorporated into the first church built on Mangaia.[1] No visual record of these images remains.

The Mangaian ancestral god Vatea, the son of Vari and father of Rongo, possessed a half human form, the other half being a fish (Gill 1876:3), but "the great Vatea possessed no marae, had no wooden or stone representation, nor was any worship ever paid to him" (Gill 1876:18). In the 1950s, Mangaian carver Raphael Timi'iti made several wooden representations of Vatea, believed to be now in private collections.

Another carved representation of the human form dates to the period immediately preceding the missionary arrival on Mangaia. This carving, by Tuarau and Tumutoa of Ivirua, was of Vairoto, a Karanga man designated as a sacrifice to initiate the rule of the warrior chief Pangemiro around 1821. Rather than lose a member of his tribe, Pangemiro sent a carved human figure to the marae Akaoro as a substitute for Vairoto (Buck 1934:128).

Nine other examples of Mangaian representations of the human form date from the late 19th and early 20th centuries, comprising five puppets or marionettes, two effigies, and two carved statues (all described below).

PUPPETS AND MARIONETTES

According to Katherine Luomala, there is no evidence of a tradition of marionettes or puppets in pre-European Mangaia. She considers these a probable extension of indigenous theatrical art and creativity, of which Mangaia enjoyed an "unusually brilliant" tradition in the 19th century (1977:133).

Images of six Mangaian puppets or marionettes are shown below (Figs.1-6). None has been preserved in museum collections. At least four of the six puppets illustrated, have features, such as eyes and mouths, which are manipulable by string or wire, qualifying them as marionettes. The figures are male, with exaggerated facial features. They are crowned, either with a European-style crown or a Polynesian wreath. In one (Fig.5), the right ear is decorated with cowrie shell pendants, reminiscent of pre-Christian personal ornamentation. (Gill, for example, described how traditional Mangaian adornment included "numerous ornaments of shell and human hair [that] were suspended at the lobe of each ear" [1880:140]).

According to contemporary accounts, the puppets/marionettes represented Mangaian gods. In Figure 1, the gods represented by the large wooden marionettes are "a sea god and one from the mountains" (*Otago Witness* 18 Jul 1906:64). In Mangaian traditions, Ake is the sea water god and Ao the freshwater god, but the same newspaper account identifies them as "Tane Ngakiao" (the "land god") and "Tanekio" (the "sea god"). The *Otago Witness* reported,

Another [performance] in which the [Mangaian] tribe were clad in seaweeds and mosses, represented a battle between the sea-god and one from the mountains. They were decidedly curious looking specimens of deities, even for heathen ones, both wearing immense wooden head-dresses and masks, one having movable eyes worked with a string, which produced a most terrifying appearance. (18 Jul 1906:64).

A second photo captioned "Fight between Land God Tanengakiao and Sea God Tanekio" shows two men wearing the marionette heads confronting each other in performance.[2]

A photograph in the Bernice P. Bishop Museum collection (Fig.5) shows another Mangaian marionette head. This was used as part of the entertainments to honour Sir Peter Buck, Te Rangi Hiroa during his fieldwork on Mangaia

[1] Gill (1894:267) wrote of the image of Rongo, "A large block of stone, rudely shaped like a man, was also regarded as an inferior representation of the Polynesian Mars [god of war]. Many years ago, when these people embraced Christianity, this huge stone idol was utterly defaced, and the fragments form part of the stonework of the church at the principal village."

[2] Otago Witness , Issue 2732, 18 July 1906, Page 45.

FIGURE 1
Cook Islanders from Mangaia Island, Cook Islands (Photo: Stephen Savage. PAColl-8066-08-12-2, Alexander Turnbull Library, Wellington). *Otago Witness* published this photograph and captioned it "A Group of Mangaian Performers, the Gods Tanengakiao and Tanekio in front" (*Otago Witness* 18 Jul 1906:64).

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VISITORS FROM MANGAIA, WITH TWO FAMOUS DEITIES—TINIR AU AND TUMUTEANGAOA ("GREAT ECHO GOD").

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According to contemporary accounts, the puppets represented Mangaian gods.

(December – April 1929-1930). Luomala described this head as

a marionette, operated, as far as is discernible . . . . by two or three devices, namely a looped cord, an internal pole serving perhaps as a spindle and an external stick either to operate the spindle or serve as a costume accessory . . . . The puppeteer worked on a high stage with a mat stretched below the head to conceal him and his activities (1977:165).

The stage can be seen in Figure 6.

EFFIGIES

In addition to puppets and marionettes, representations of gods in human form are found in Mangaian performance effigies. There is some evidence of a pre-European tradition for such effigies in Central Polynesia, though not specifically Mangaia. Cook, on his visit to Tahiti in 1768, encountered a tall woven image of the god Maui,

said by the natives to be used in their Heiva's or publick entertainments, probably as Punch is in a Puppet Show. It was the figure of a man made in basketwork 7½ feet high and every [other] way large in proportion, the head was ornamented with four nobs resembling stumps of horns, three stood in front and one behind, the whole of this figure was covered with feathers, white for the ground upon which [black lines] imitating hair and the Marks of tattou, it had on a maro or cloth about its loins, under which were proofs of it being intended for a man (Cook 1968:111-112 quoted in Luomala 1973:44).

Two Mangaian effigies (Figs.7 & 8) from 1907 and 1914 respectively, provide evidence of the continued use of effigies in public entertainments. Mangaia carver Raphael Timi'iti recalled their continued use on the island as late as 1926 (Apeldorn and Kareroa n.d.:45). In 2003, Mangaian participants in the Cook Islands Maeva Nui celebrations revived the use of effigies (see Fig.11).

In Figure 7, the effigy apparently represents the female Mangaian creation god Vari-tumu-enua (*Otago Witness* 14 Aug 1907:77), though another contemporary report claimed it to be the Mangaian god of war [Rongo] (*New Zealand Herald* 3 Aug 1907:8).

According to Timi'iti, the Mangaian effigies were operated by two men inside the basket-work structure (Apeldorn and Kareroa n.d.:45). The effigy in Figure 8 is surmounted by a marionette head with "several little animated jointed figures, representing six of his favorite children" atop the crown, all of which are operated by wires. The arms were also mobile, "waving a sort of general benediction" (*Otago Witness* 14 Aug 1907:77).

According to a contemporary newspaper account of the tarekareka or

FIGURES 2 & 3
Two Mangaian marionette heads from the tarekareka or festival at Taputapuatea, Rarotonga (July 1907). Both marionette heads (identified in the caption to Figure 4 below, as Tinirau and Tumuteanaoa) were worn over the performer's head and appear to have large moveable eyes. (photo: Stephen Savage, Negative Number C23697, Auckland War Memorial Museum).

FIGURE 4
"Visitors from Mangaia with two famous deities – Tinirau and Tumuteangaoa : Great Echo God." *Auckland Weekly News*, August 1907 (Photo: Sir George Grey Special Collections, Auckland Libraries, NZG-19070810-6-1).

FIGURE 5
Mangaian marionette head (photo: attributed to Peter Buck, Te Rangi Hiroa, Neg. 14679, Bernice P. Bishop Museum, Honolulu).

FIGURE 6
The Mangaian puppet from Figure 5 on stage of pandanus mats. "Feast puppet show to amuse guests," Negative 14678, Bernice P. Bishop Museum, Honolulu.

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entertainment at Taputapuatea, Rarotonga on July 1907, at which this photograph (Figure 7) was taken,

The great original god of Mangaia, Vari-tumu-enua, was the first to make an appearance in answer to an incantation with instrumental musical effect . . . . The appearance of Vari-tumu-enua (literally. Mud the foundation of the earth) was indeed a fearful and wonderful one, as he [sic] slowly came into sight, an enormous figure 10ft high, with huge eyes that flashed up and down in time to the music, and arms waving a sort of general benediction to all his people. A crown was on his head surmounted by several little animated jointed figures representing six of his favorite children, of whom he was so fond that he always carried them on his head, and who never grew up to manhood but always, to this day, remain children. These wriggled and jumped in the most entertaining fashion, being worked with wires. Those figures are got up regardless of trouble and with no little mechanical skill . . . (Otago Witness 14 Aug 1907:77).

Another newspaper reported,

The chief songs and dances of the Mangaians concerned, Vari te Tumu Enua (Mud —the foundation of the Earth), the ancestor of Gods and Man in Mangaia, and his [sic] six sons, Avatea, half-man and half-fish, Tumu te a Ngaoa [Tumuteanaoa], the great Echo god; Tiniru [Tinirau], the man god on Motutapu; Raka, Tango and Tumumetua [Tu-metua]. All these gods were represented by huge grotesque figures, the man-fish god, Avatea, being suspended in mid-air where he made evolutions of a navatorial character (Auckland Star 1 Aug 1907:2).

A third newspaper described the effigy:

One feature in this display was of especial interest, being in the shape of an immense representation of a war god, some twelve feet high, walking at the head of the procession; the ogling eyes and waving hands were much appreciated, especially by the juveniles (New Zealand Herald 3 Aug 1907:8).

HEATHEN DANCE AT MANGAIA, COOK ISLANDS: A GROTESQUE FIGURE PREPARED BY THE NATIVES AND RESPONSIBLE FOR MUCH AMUSEMENT.

8

The effigy pictured has three linear rays radiating from its head, possibly representing the three original tribes of Mangaia.

An effigy of Tane was also present when the Governor General of New Zealand. Lord Plunket, visited Mangaia in 1909. As the *Auckland Star* reported, the Mangaian entertainments for the Governor General included a group from

the village of Tamarua — quite a crowd of them — and, in addition to their drum-band, they were accompanied by their god Tane, a fearsome structure, fifteen feet high, made in the likeness of a god that could only be imagined by a native mind. Tane, or rather his bust, for that is all there was of him, was hollow, and he was full of men, like the wooden horse at Troy. His occupants had not, however, come to stay — merely to work his head, arms, and eyes, which all moved in an absurd manner, and drew shrieks of laughter from the spectators (Auckland Star 5 Jul 1909:6).

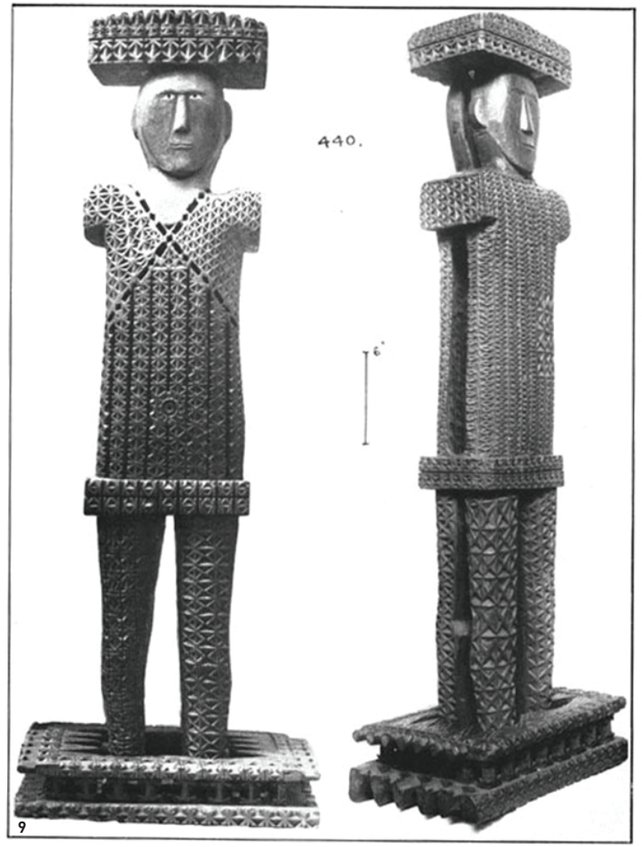
The image reproduced as Figure 8 appeared in the *Auckland Weekly News*, 9 July 1914. The effigy pictured has three linear rays radiating from its head, possibly representing the three original tribes of Mangaia. As in Figure 7, the upper body is covered in tapa, while the lower body has a dress of kikau or hibiscus bast.

Mangaian carver Raphael Timi'iti recalled entertainments similar to those in 1909 and 1914, this time at the May Festival, Oneroa, Mangaia in 1926.

Arriving . . . from Tava'enga was Rongo who was fifteen feet tall, clearly illustrating his mightiness. Two men were inside Rongo's form making it so mighty. The arms on top were wrapped in kaka [stipule of the coconut frond], giving the impression of valor. Rongo's hair was made out of horsehair and ti [Cordyline terminalis] leaves covered his whole body. The legend that was performed illustrated the power of Rongo throughout the world. The two lesser gods [on the field, Tane-kio and Tane Ngakiau] who were from Tahiti had nowhere to hide from Rongo and were pleading with him to stay on the island. They tried to appease Rongo by dancing before him (Apeldorn and Kareroa n.d.:45).

FIGURE 7
"Group from the Island of Mangaia, Cook Islands, in traditional dress, with gods Vari [largest figure] and Tane Kiao [unidentified]" July, 1907 (photo: PA1-f-126-06-1, Alexander Turnbull Library, Wellington).

FIGURE 8
'Heathen Dance at Mangaia,' *Auckland Weekly News* 9 July 1914, p.54 (Photo: Sir George Grey Special Collections, Auckland Libraries, AWNS-19140709-54-4).



STATUES

Two other figurative carvings from Mangaia are statues carved from wood and decorated with design motifs typical of Mangaia.

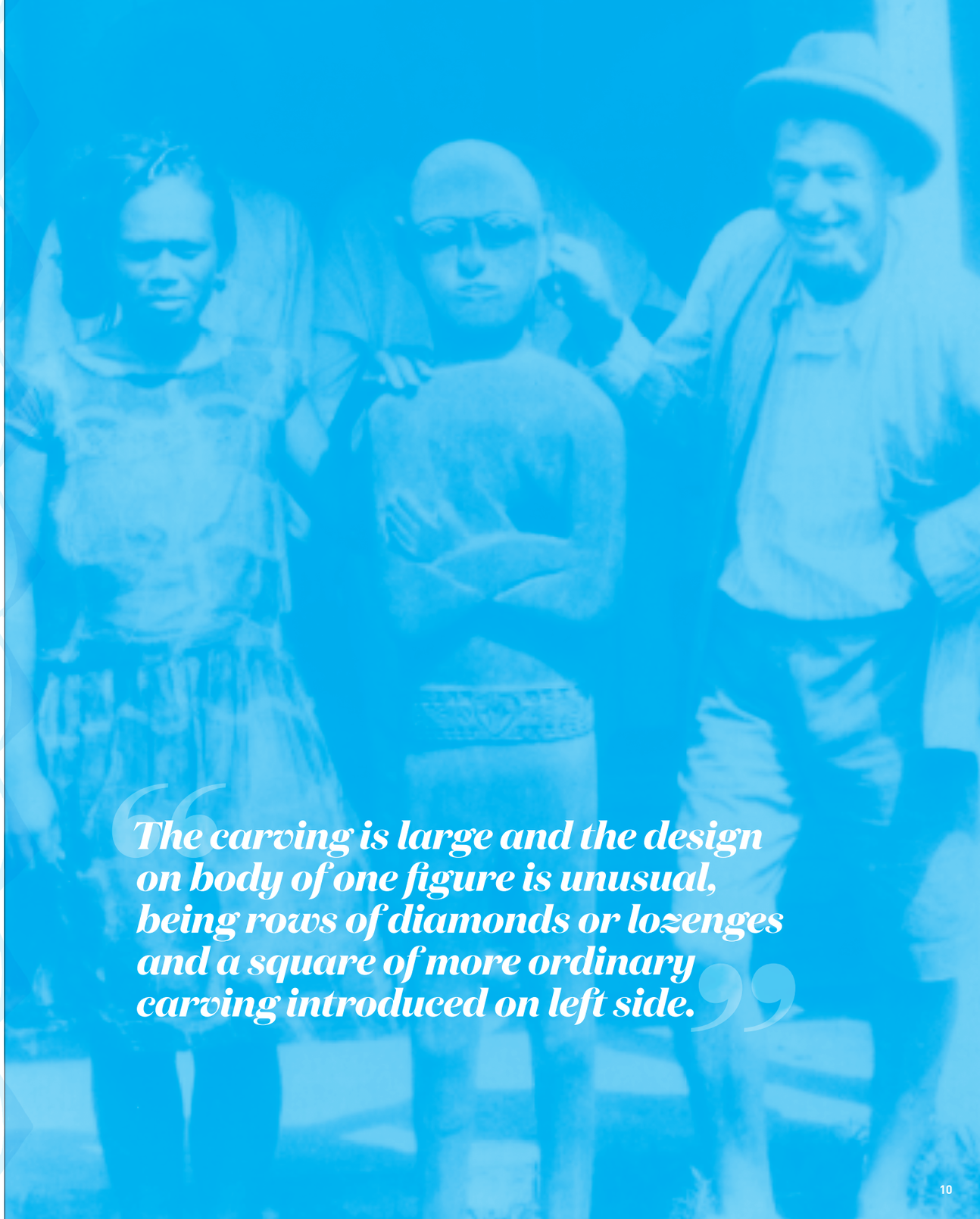
Figure 9 from the Oldman collection (currently on loan to the Cook Islands Library and Museum Society from the Napier Museum) is known as Ranginui. Oldman described the statue as follows -

Gong, cut from a log of coarse-grained wood in the form of two jugated figures, the body is hollowed out forming the gong, one of the bodies is pierced with slots, the other is solid. The top or head-dress is rectangular and roughly hollowed. The base is a later addition, of native make, made to support the gong in an upright position. The carving is large and the design on body of one figure is unusual, being rows of diamonds or lozenges and a square of more ordinary carving introduced on left side. A very old label attached but unfortunately obliterated with age. Height, 49½ins.; body width, 8¾ins.; depth, 4⅝ins. Mangaia. Ex. Collection of the late Lord Guillamore (1938:10).

In 1930, Peter Buck, Te Rangi Hiroa photographed the statue in Figure 10. During his visit to Mangaia in 1946, the British artist Robert Gibbings purchased the statue, which remains in the Gibbings family collection.

FIGURE 9
Oldman Collection Number 440 (Oldman 1938:10, 37-46).

FIGURE 10
Mangaian carving, c.1930. Bernice P. Bishop Museum, Honolulu).



"The carving is large and the design on body of one figure is unusual, being rows of diamonds or lozenges and a square of more ordinary carving introduced on left side."

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12

NEWSPAPER REPORTS

18 Jul 1906. The Tarekareka at Rarotonga in the Cook Islands. *Otago Witness* (2732): 41, 64.

1 Aug 1907. Tarekareka at Rarotonga. *Auckland Star* 38 (182): 2.

3 Aug 1907. Cook Islands – The Annual Tarekareka, *New Zealand Herald* 44 (13507): 8.

10 Aug 1907, Photo Supplement, *New Zealand Graphic,* page 6.

14 Aug 1907. Native Dancing Festival - Te Tarekareka at Rarotonga. *Otago Witness* (2787): 77.

5 Jul 1909. His Excellency's Island Cruise. *Auckland Star* 40 (158): 5-6.

9 Jul 1914. Heathen Dance at Mangaia. *Auckland Weekly News*: page 54.

FIGURE 11
Mangaian participants revived masked figures and effigies for the 2003 Maeva Nui Celebrations, Rarotonga, Cook Islands (photo: Mark Frauenfelder).

FIGURE 12
"Mangaia Natives Awaiting Their Turn" New Zealand Graphic, 10 August 1907: 6 (Photo: Sir George Grey Special Collections, Auckland Libraries, NZG-19070810-6-3).

Appendix Three

A BRIEF CATALOGUE OF MANGAIAN STAFF GODS IN WORLD MUSEUMS

Rod Dixon

According to Mangaian tradition there were 13 representations of the Mangaian gods in the island's national godhouse, Te-Kaiara. Buck writes that, with the exception of Rongo,[1] they were all carved in wood.

The ta'unga responsible for carving eleven of these god figures was Rori.[2] The twelfth god, Rori's own god, Teipe, was carved by his friend Tapaivi.[3] The period of their creation was the late 17th century.[4]

The twelve wooden images or representations in the godhouse were of the gods Motoro, Tane-papa-kai, Tane-ngaki-au, Tane-i-te-utu, Tane-kio, Te-aio, Te-kuraaki, Utakea, Turanga, Teipe, Kereteki, and Tangiia.

The images carved by Rori were of ironwood and consisted of rude representations of the human form. The image of Motoro was decorated with the red feathers that Rori's grandfather had brought from Tahiti. Rori also obtained some hair from his aunt Mangaia to adorn the head of the image. . . . The images were wrapped with the special white bark cloth, as thick as cardboard, termed tikoru mataiapo (cloth of the first-born), which was manufactured by the priests of Turanga. . . . After the acceptance of Christianity, the gods were removed from the godhouse and the wrappings were stripped from the gods and thrown into the sea. The denuded images were handed over to Williams and Platt and were eventually deposited in the British Museum (Buck 1934:170).

CURRENT LOCATION OF THE MANGAIAN GOD FIGURES

This note locates six of the twelve wooden god images in world museum collections and briefly records a possible seventh, in the British Museum collection, and an eighth, displayed at the Evangelical Missionary Museum at the Exposition Universelle in Paris 1867, but whose current location is unknown.

Figures 1 – 4. British Museum, London.
Buck (1944:37) located three images (Figs.1-3), identified in the British Museum catalogue as "district gods of Mangaia, names now lost," that he believed to have been carved by Rori and on which the "sennit and feather ornamentation of the shafts still remains" (1944:372). These are -

Figure 1. District god of Mangaia. Oc,LMS.62 (also known as LMS number 32)
This district god of Mangaia is made of wood, sennit, feathers, and rope (sennit,

[1] *Rongo was carved in stone at the marae O Rongo and represented by a triton shell in the national godhouse (Gill 1894:331-332).*

[2] *Rori was the son of Rongoariki and grandson of Una from Tahiti. Una and Rongoariki were expert in carving and sennit lashing and passed these skills to Rori. Rori was forced into exile in the Mangaian raei or karrenfeld after the battle of Māueue but returned many years later under the protection of Manaune who wished him to carve his god Tiaio for the national godhouse (see Gill 1894:214-239).*

[3] *"Curiously enough, Rori the Hermit would on no account carve his own idol. He therefore asked his friend Tapaivi to carve it" (Gill 1894:333).*

[4] *"According to genealogies, Rori lived in the latter part of the seventeenth century" (Buck 1944:472).*

1

1A

human hair). The museum card index states, "The head is carved in open work, with three rows of lozenge shaped openings, alternating with rows of pierced ridges on all four sides." Buck notes the haft is wound in "close transverse turns around the upper end of, the shaft and the beautiful multiple lozenge pattern termed *inaere* for the rest . . ." (1944:375).

Figure 2. District god of Mangaia. Oc,LMS.42 (also known as LMS 42; LMS 31; LMS 100; LMS 234),
"At different levels, feathers, human hair, and coir holders from which the feathers have fallen out were introduced in rows and fixed by the transverse turns of sennit which pass over and conceal their lower ends" (Buck 1944:375).

Figure 3. District god of Mangaia. Oc,LMS.43 (also known as LMS 43; LMS 30, LMS 98).

FIGURE 1
District god of Mangaia. Oc,LMS.62 (also known as LMS number 32) Length 138.5 cms (54.5ins) (photo: © Trustees of the British Museum).

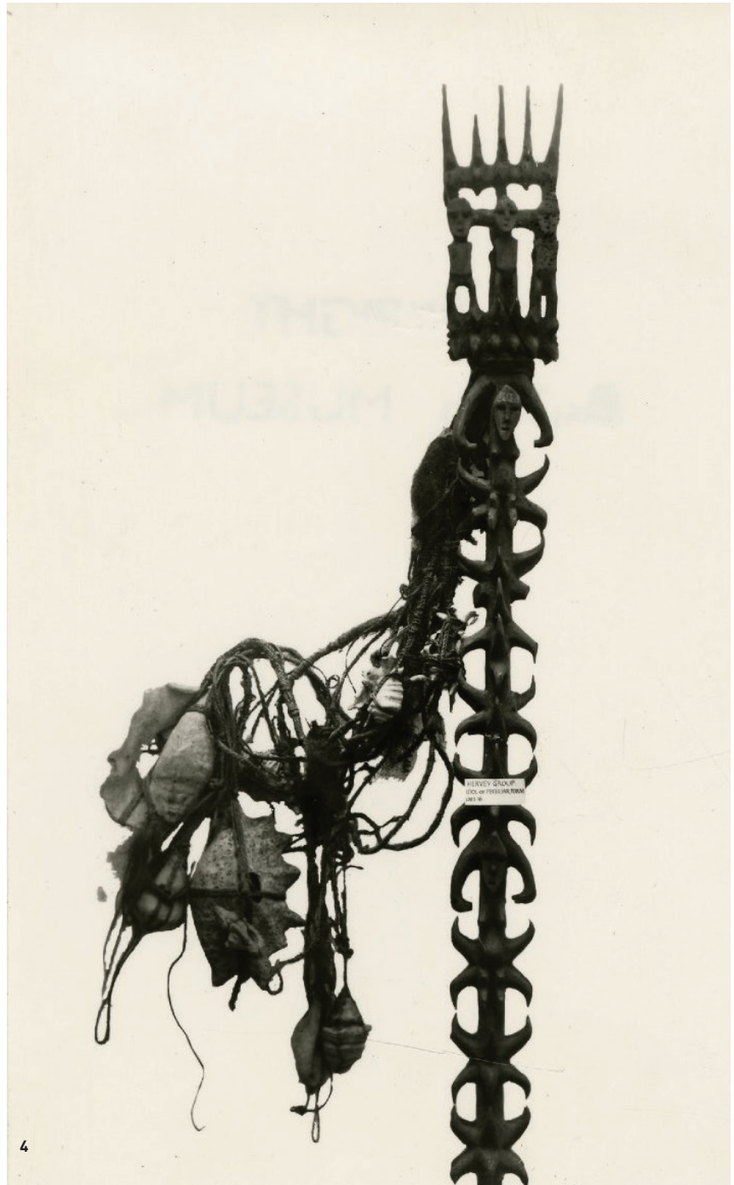
FIGURE 1A
Detail, District god of Mangaia. Oc,LMS.62 (photo: © Trustees of the British Museum).

2

FIGURE 2
District god of Mangaia. Oc,LMS.42 (also known as LMS 42; LMS 31; LMS 100; LMS 234). Open-work, carved wood, human hair, coir. Length 90cms [35.4ins] (photo: © Trustees of the British Museum).

3

FIGURE 3
District god of Mangaia. Oc,LMS.43 (also known as LMS 43; LMS 30, LMS 98). Wood, human hair, coir. Length 85.7 cm [33.7 in] (photo: © Trustees of the British Museum).



4

FIGURE 4
Spiked God. Deity image made of wood, sinnet rope, marine shells, human hair. Mangaia. LMS.41. Height 16 cm, width 9.7 cm, full length 288.6 mm [114 in] (photo Oc,B65.19: © Trustees of the British Museum).

5

FIGURE 5
Albumen print of a spiked God attributed to Mangaia – current location unknown (photo: *Musée des Missions évangéliques, Exposition Universelle, Paris 1867).*

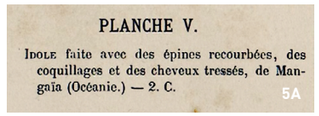


PLANCHE V.

Idole faite avec des épines recourbées, des coquillages et des cheveux tressés, de Mangaïa (Océanie.) — 2. C.

5A

FIGURE 5A
Catalogue entry, Musée des Missions évangéliques, Exposition Universelle, Paris: Grassart 1867.

Figure 4. Spiked God. Deity image made of wood, sinnet rope, marine shells, human hair. Mangaia. LMS.41.
Buck is unsure whether to attribute the staff god in Figure 4 to Mangaia, noting "Somehow, I mistook the locality for Mangaia, and I hoped that because of the human figures, human hair, and red feather decoration that it might be Motoro. However, the technique is so different from that used by Rori on the three district gods that its locality remains doubtful" (1944:368).

Buck's tentative attribution of Figure 4 to Mangaia is strengthened by an 1867 catalogue entry describing a similar item — (Figure 5 above) in the Evangelical Missionary Museum exhibition at the Paris Universal Exhibition, in 1867 — as originating from Mangaia.

6

6A

7

FIGURES 6 AND 6A (DETAIL)
District god of Mangaia. Oldman 432. O 50.106. Length 109 cm [43 in.] Otago Museum (photo: Otago Museum/ Bridgeman Images).

FIGURE 7
Staff god donated by the Boston Marine Society in 1869 to the Peabody Museum, Harvard University. Length 113 cm [44 in] (photo: © President and Fellows of Harvard College, Peabody Museum of Archaeology and Ethnology, PM# 69-20-70/1354; digital file number 99210003).

FIGURE 7A
Detail, Mangaian staff god in the Peabody Museum, with evidence of small sennit ties (photo © President and Fellows of Harvard College, Peabody Museum of Archaeology and Ethnology, PM# 69-20-70/1354; digital file number 99210004)..

7A

Figure 5. Location unknown.
An albumen print (photographer unknown) of a Mangaian 'idol' appeared as Plate V in the catalogue of the Musée des Missions évangéliques, at the Exposition Universelle, Paris 1867. The original catalogue entry (Figure 5a above) notes "Idol made with curved spikes, shells, and hair braids, Mangaia, Oceania." The figure had been donated to the museum by the London Missionary Society. Its current location is unknown.

Figure 6. Otago Museum, Dunedin.
Another Mangaian carved staff god is found in the Oldman Collection, Otago Museum, Dunedin, New Zealand. Oldman describes the figure as follows –

One of the great tribal deities of Mangaia. Brown hard wood, head finely carved and pierced; design consists of eight ribs, three on each face and one on each side, carved with conventional figures of deities; the spaces between ribs are pierced with lozenge-shaped holes; below the ribs is a band of carved and pierced deities; handle round in section, end is turret-shaped and carved with fourteen conventionalized deities, some broken. Very old. Length, 43ins. [109 cms]; head, 17ins.[43 cms] width, 7ins. [18cms] by 4ins. [10cms] thick (Oldman 1938:3).

Figure 7. Peabody Museum, Harvard University.
Another Mangaian staff god is found in the Peabody Museum, Harvard University, Boston, USA. Reference 70/1354. Donated by the Boston Marine Society in 1869. L: 113 cm [44 ins].

Buck records of the Peabody staff god, "many of the arches are broken off and the shaft is bare of decoration" (1944:372). For Figures 6 and 7, both the tapa and the ka'a (sennit) lashing on the hafts was either never present or, more probably, removed. As noted by Gill, with the conversion to Christianity – "The wrappings were thrown away, and for the first time since they were carved by Rori they were exposed to the vulgar gaze" (1894:334). Some sennit, possibly originally used to hold feathers in place (Buck 1944:375), is found on the ridges of the head of the figure as seen in Figure 7a.

Figure 8. Los Angeles County Museum of Art.
An eighth staff god associated with Mangaia – and the least known in the literature – was purchased by the Masco Corporation Foundation and donated to the Los Angeles County Museum of Art (LACMA). According to Nancy Thomas, Deputy Director, LACMA, (Art Administration and Collections), this staff god was "collected [on Mangaia] by the London Missionary Society in 1823" (EAC e-news 2009:2).

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8

8A

FIGURE 8 (FRONT) & 8A (REVERSE)
Sculpture, c.1800. Wood, fibre, human hair, and feathers. Mangaia. Overall: $46^{1/2} \times 5^{1/8} \times 3^{3/8}$ in. Length Feather max 4 in. (10.16 cm). Length Feather min $2^{1/4}$ in. (5.72 cm) (photo M.2009.126.1 © Los Angeles County Museum of Art, www.lacma.org).